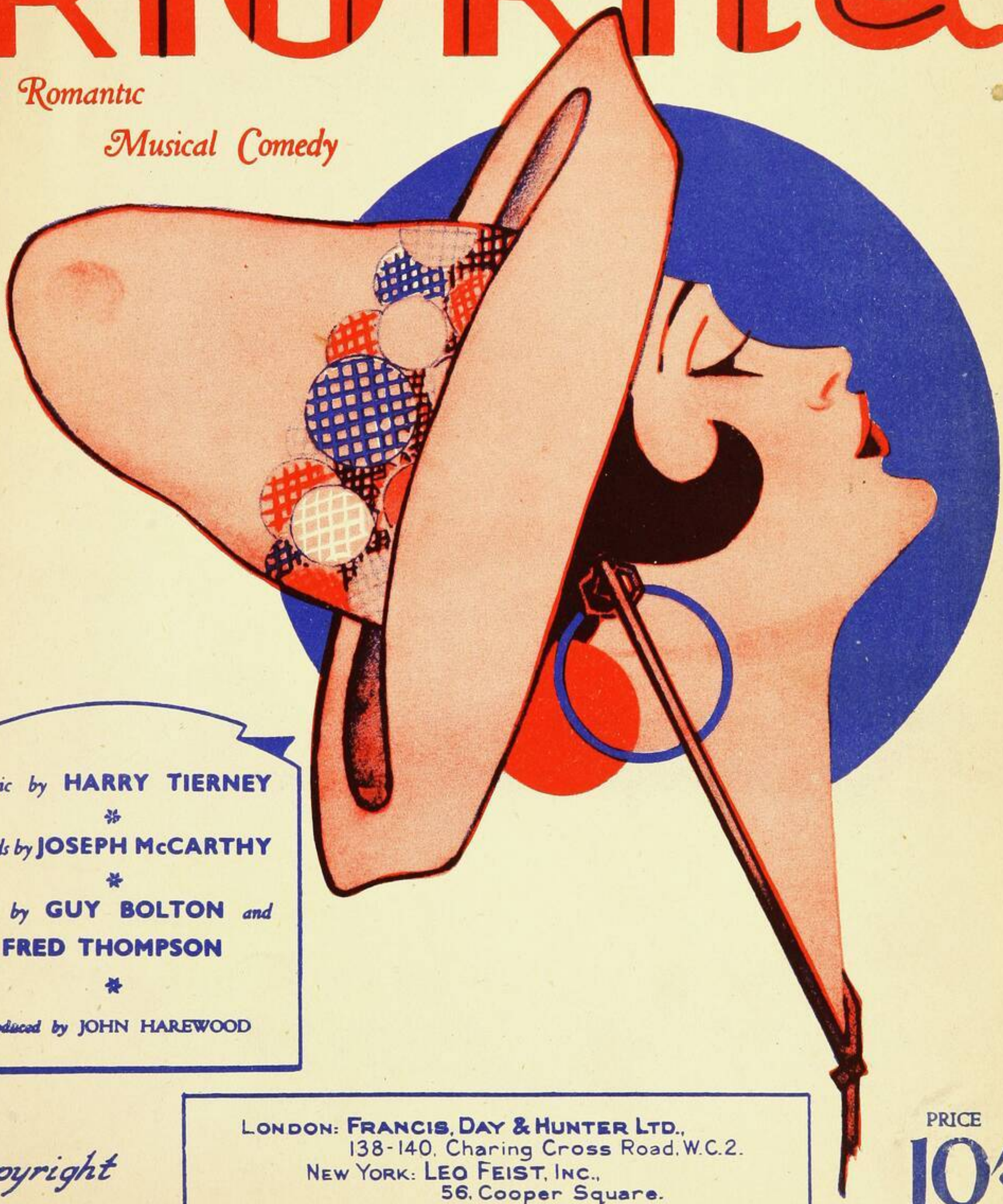
LEE EPHRAIM'S PRODUCTION

RIO Rita

A Romantic

Musical Comedy



Music by **HARRY TIERNEY**

*

Words by **JOSEPH McCARTHY**

*

Book by **GUY BOLTON** *and*
FRED THOMPSON

*

Produced by JOHN HAREWOOD

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RIO RITA

A ROMANTIC MUSICAL COMEDY

Music by HARRY TIERNEY Words by JOSEPH McCARTHY

Book by GUY BOLTON and FRED THOMPSON

Produced by JOHN HAREWOOD

CHARACTERS IN THE ORDER OF THEIR APPEARANCE

Sergeant McGinn, of the Texas Rangers	ALFRED ATKINS
Corporal Wilkins, of the Texas Rangers	CARL SCHAEFER
Padrone	VICTOR EYNSFORD
Carmen	MAUD ZIMBLA
Edward Lovett (a Lawyer)	GEORGE GEE
Davalos (a Bandit)	ERIC NOELS
Roberto Ferguson (Rita's Brother)	ARTHUR GOMEZ
General Romero Joselito Esteban	BERNARD NEDELL
Lolita	VERA FABRÈ
Rio Rita	EDITH DAY
Santiago (a Street Musician)	MARIO de PIETRO
Chick Bean	LESLIE SARONY
Dolly	RITA PAGE
Jim	GEOFFREY GWYTHER
Captain Gonzalez	ALAN MOUNTFORD
Katie Bean (Chick's First Wife)	MARGARET CAMPBELL

Chorus of Rangers, Mexicans, Officers, Serenaders, Cabaret Girls, and Ladies of the Ensemble.

RIO RITA

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RIO RITA.

A Romantic Musical Comedy.

Book by
GUY BOLTON and FRED THOMPSON.

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JOSEPH Mc CARTHY.

Music by
HARRY TIERNEY.

OVERTURE.

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Moderato.

molto rall.

mf

accel

rit.

Allegretto.

f

mf

f

rall.

mp

Steady tempo.

rall.

Moderato.

f

mf

fz *mf*

fz *fz* *fz* *fff*

Act I.

No 1. "OPENING CHORUS."

(COMPANY and DANCING GIRLS)

Moderato e marcato.

f

8va

ff

Valse moderato.

SOPRANO
CONTRALTO.

The world loves a lov - er, they say; And life is a long si -

TENOR
BASS.

The world loves a lov - er, they say; And life is a long si -

PIANO.

mf

-es - ta, ___ And so we go on with the play, ___ On the banks of the Ri - o Grande.

-es - ta, ___ And so we go on with the play, ___ On the banks of the Ri - o Grande.

___ Where eyes with gay an-i - ma-tion, ___ Send smil-ing in - vi - ta-tion. ___ You'll

___ Where eyes with gay an-i - ma-tion, ___ Send smil-ing in - vi - ta-tion. ___ You'll

find there's real in-spi - ra-tion ___ In our dream-y, ro-man - tic land. ___

find there's real in-spi - ra-tion ___ In our dream-y, ro-man - tic land. ___

find there's real in-spi - ra-tion ___ In our dream-y, ro-man - tic land. ___

Allegro.

f

Vivace.

TOMALES.

To - ma - les you've got, And they're fresh and they're hot. We

mf

bet you by heck or by jing - o. There's plen - ty just right for the Mex. ap - pe - tite and there's

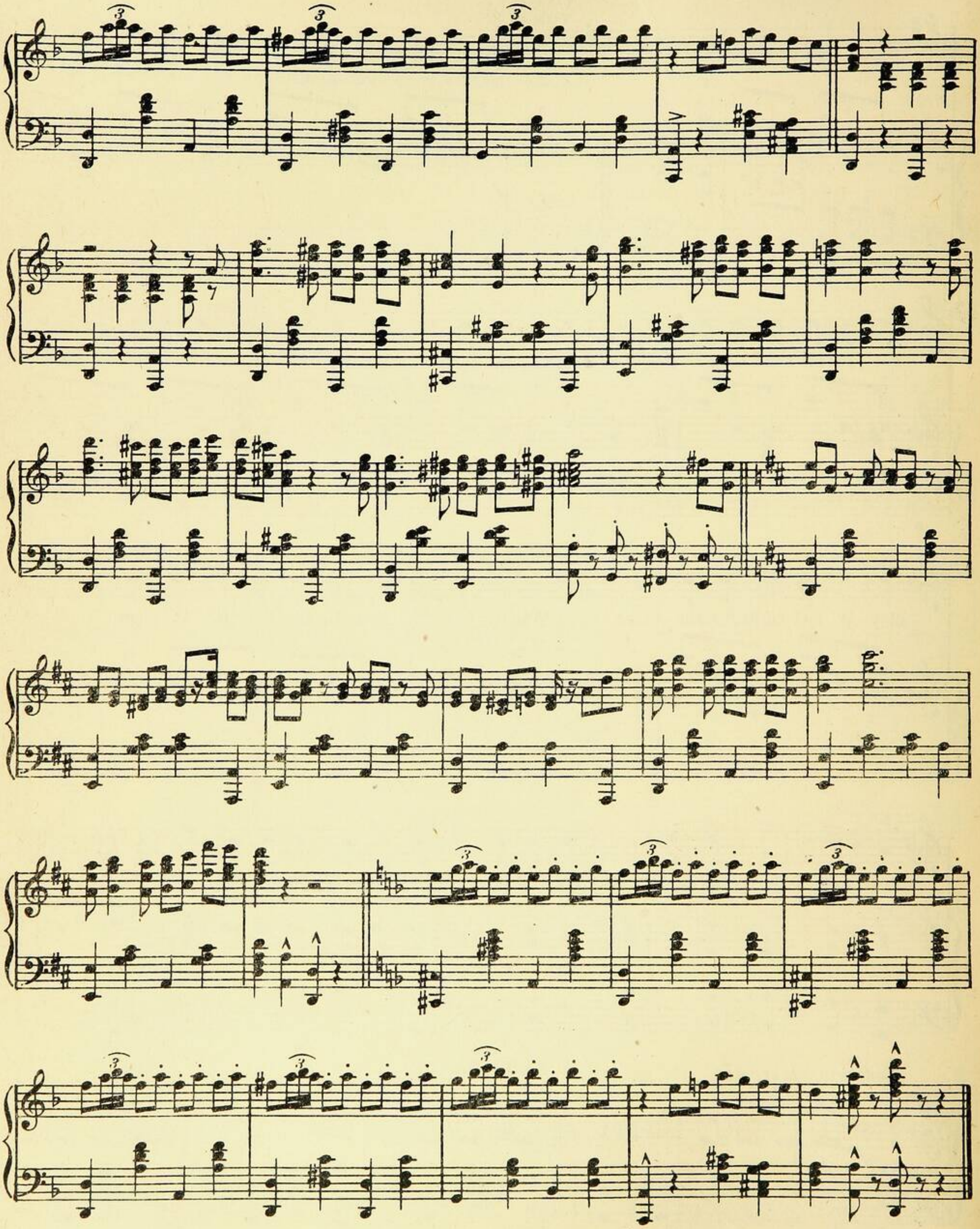
plen - ty just right for the Gring - o. Who'll buy the Chil - li, the Chil - li? It's hot! hot!

hot! hot! Who'll buy the Chil-li, the Chil-li? For lit - tle, we'll give you a lot.

FADO DANCE.

Moderato e marcato.

f



No 2. SONG– "THE BEST LITTLE LOVER IN TOWN."

(LOVETT and CHORUS OF GIRLS.)

(LOVETT)

cue = "Five minutes alone with me, and you're a girl with a past."

Moderato.

LOVETT.

I'm chiv - al - rous, but friv - o - lous, I'm vig - or - ous, quite rig - or - ous. Should

p

you add fas - tid - i - ous, Tut, tut! Lo - qua - cious, Sa -

GIRLS.

-ga - cious, I might add vi - va - cious. We must say, My gra - cious, you're a Nut.

LOVETT.

I've al - ways gone through life ad - vis - ing, When trou-bles come to you,

fz

— you come to me. I've not gone in for ad - ver - tis - ing; —

f

—You've nev - er heard a word of my spe - cial - ty.

3

𝄋 REFRAIN.
LOVETT.

Who is the best lit - tle lov - er in Town? Just look me up when there's

p–mf

3

3

no - one a - round, Here in a crowd I seem tra - gic; But,

3

3

oh! you'll be proud_ of my par - lour mag - ic. I nev - er rest,_ Oh! I can't set - tle down,

With all the af - fairs_ that I've found._ For I'm bus - y all day

GIRLS.

_ giv - ing sam-ples a - way._ The best lit - tle lov - er in Town. The

best lit - tle lov - er in Town.

1 (*Repeat for Dance only.*)

2

Town._

(*Segue Patter.*)

PATTER.(OMNES)

When this Clown comes to Town, He's just a lit - tle dev - il.

ppp

He's a pal of ev - 'ry gal, But he's not on the lev - el.

Loves them all, Tall or small; Whis - tle or call, They all fall.

When it comes to twid - dling thumbs, The smart - est of them all.

fz

D.S.

(Chorus twice.)

No3. AIR—"SWEETHEART."

(RITA and CHORUS OF GIRLS.)

(ESTEBAN)
cue = "That you will not know till tomorrow night."

Moderato. RITA. *enters singing.*

Sweet - heart, — I have found you sweet - heart, — and a - round you

pp *to accompaniment of* Harp *and* Tremolo Violins *only.*

sweet - heart, — I weave my dreams. — Dear - est, —

— to my heart you're dear - est; — In my thoughts you're near - est, — Through the sil - ver

CHORUS.

rall. *a tempo*

streams, Of our dear Ri - o. Call - ing, — I can hear you call - ing — like the wa-ters

enter Orchestra. *rall.* *mf* *a tempo*

RITA.

fall - ing, I hear your song; Each wave ca - ress - ing finds my heart con -

pp

rall.

- fess - ing I will love you, love you sweet-heart, All life long.

rall.

(RITA)
cue= "I break this over your head."

ESTEBAN Carmen, Carmen! Rita, Rita! Now Rita, you little devil, won't you sing this song of the Rio for me? You make the pre-

Moderato.

pp

- tend that you are back there, sitting on the river bank; and you make the pretend that I am your Gringo Jim, with the

RITA.
nice strong arms. Yes, but it will be very hard to make pretend.

ESTEBAN.
Go on, sing you little devil.

attacca

No4. SONG—"RIVER SONG."

(RITA.)

Slow tempo.

Down by the riv - er of my dreams, I've built a cas - tle there

p

My cas - tle in the air wait - ing for who knows who?

I've drift - ed on its sil - v'ry streams, while song birds up a - bove

Told me in songs of love, "Some day he'll come for you."

And there be - neath the palms, we met, and we knew___ A dream, with

pp

ten *rall.* *a tempo*

all its charms, came true; All life be-gan there. Oh hap-py riv - er of my dreams, go,

ten *rall.* *ff a tempo*

rip-ple on so free___ Oh, ech - o this for me, "Sweet - heart, I love you."___

Song of my dreams.___

CHORUS. This is the riv - er; Song of my dreams.___

This is the riv - er; Song of my dreams.___

ff *mf* *ffz*

Repeat for Reprise.

No 5. DANCE– "EIGHT LITTLE GRINGOS."

(GRINGO GIRLS.)

(ESTEBAN)

cue:– "I want to see the Dance they're going to do tomorrow night."

ENTRANCE OF GIRLS.

Moderato.

8va

loco

mf

f

Slightly quicker.

mf

f

No 6. DUET- "ARE YOU THERE?"

(DOLLY and CHICK.)

(CHICK)

cue: "Both of us thinking the same thing."

Allegretto.

CHICK.

My what a pick - le we're in. We don't know where to be -

mf *p*

- gin. Here we are mar - ried and on this spot, We just dis - cov - er we're not

DOLLY.

My! what a state of af - fairs; A hus - band a wife nev - er shares.

rit.

BOTH.

We are the fun - ni - est bride and groom, Liv - ing in sep - 'rate rooms, Ah!

rit.

REFRAIN.

CHICK.

All night long we'll be sing - ing this song — Are you there? ——

p *f*

— Are you there? —— It's awf - 'ly lone - some at night time a - lone —

DOLLY.

— What good is love on a long dis - tance 'phone? Right or

wrong, We'll just wor - ry a - long — But it don't seem hard - ly

CHICK.

fair ——— It was hus - tle, bus - tle, 'til we both got the ring—
My hot wa - ter bot - tle, dar - ling, you'll have to steal—

DOLLY.

Aft - er that we're both left flat; We can't do a thing.—
The bot - tle may be hot, But it has no sex ap - peal.—

BOTH.

All night long we'll be sing - ing this song— Are you there? ———

Are you there? there? ——— 8va...

Repeat Refrain for Dance.

No7. DUET-"RIO RITA."

(RITA and JIM.)

(RITA)
cue = "Oh, it sounds so beautiful."

Moderato. (*Played through dialogue.*)

pp

JIM.

ten

Down by the Riv - er Ri - o Grande, On its sil - ver sand,
That riv - er needs the o - cean blue, Just as I need you;
Lit - tle Ri - ta fair.

ten

mf tempo rubato.

a tempo

ten

And now my heart's at your com - mand, Want to be
My heart's a long - ing o - cean too, Ri - ta, be -

ten

tempo rubato.

near your hand, Ling - 'ring 'round you.
- lieve me, do, I want you there.

For love like mine, is there no re - turn - ing?
Some day your love, I know, will be wak - ing,

Give me one sign, tell me you are yearn - ing, learn - ing.
You'll find one day that your heart is ach - ing, break - ing.

REFRAIN.

JIM.

Ri - - - - - o Ri - ta, Life is

RITA. (*after 2nd Verse only*)

Down by the riv-er of my dreams, I'll build a cas-tle there; My

mf

sweet-er, Ri - ta, when you are near, Ri - - - - -

cas-tle in the air, Wait-ing for who knows who? I've drift-ed on its sil-v'ry

- - o Ri - ta, Life's com - plet - er,

streams, While song-birds up a - bove Told me, in songs of love,

Ri - ta, to have you here. All I

"Some-day he'll come to you." And there be-neath the palms, we

ask from a - bove — is, one day your lips will say, "I

met, and we knew— A dream, with all its charms, came true; All

rit. a tempo

love you." Ri - - - - - o Ri - ta, —

rit. a tempo

life be - gan there. Oh, hap-py riv-er of my dreams, Go, rip-ple on so free, —

rit. a tempo

— Sen-or - i - ta, here is my heart. —

Oh! ech - o this for me, "Sweet-heart, I

D.S.

heart. — Here is my heart. —

love you." — This is the riv - er; Song of my dreams. —

f mf fs

Repeat Refrain pp, dying away at cue=
(RITA) "Hello, Brother Roberto"

No 8. CHORUS– "RANGERS' CHORUS."

1st time. RANGERS *singing off Stage* (*unaccompanied*)

2nd time, at cue (DOLLY) "Having left them on the doorstep." RANGERS *sing off Stage, accompanied by Strings only.*

Tempo di marcia.

When you join out as a Rang - er It's go! get your man —— Nev - er

pp

RANGERS *Enter.*

fool a - bout with dan - ger, It's go! get your man —— You will

f Tutti Orch:

learn to draw be-fore your man can peep, Or you'll be plant - ed where it's six foot deep. Here's the

old song of the Rang - er It's go! get your man. ——

Dialogue

No 9. SONG - "MARCH OF THE RANGERS."

(JIM and RANGERS.)

Marcia

JIM.

(Mc GINN)

cue="Remember the Gang is with you to a man."

When the Rang-ers come to town To set - tle

mf R.H.

up or set - tle down, They're in their hey - day. Be-cause it's pay day. There's a

bot - tle, laugh, a joke; A heck of a night and then you're broke, Be-cause to - mor - row

We'll have to bor - row. We'll find there's con - so - la - tion When we

have - n't got a dime. Our jobs a big va - ca - tion and a darned good time. We're

REFRAIN.

all pals to - geth - er, Com - rades, birds of a

feath - er. Root - in' pals, toot - in' pals, scoot - in' pals, shoot - in' pals, In rain or

sun - shine. We stand for Law here; That's

what we're for, here; And when we're a - bout You'll hear them shout; You'd bet - ter look out, For the

Lone Star Rang - ers, Tex - as way. We're way.

1st TENOR.

There's a lone star al - ways gleam - ing Down in Tex - as, while we sleep ____ There are

2nd TENOR.

There's a lone star al - ways gleam - ing Down in Tex - as, while we sleep ____ There are

BARITONE.

There's a lone star al - ways gleam-ing Down in Tex - as, while we sleep ____ There are

BASS.

There's a lone star al - ways gleam - ing Down in Tex - as, while we sleep, we sleep, There are

p

bad men al - ways schem - ing Who will help you count your sheep. ____ O'er the

bad men al - ways schem - ing Who will help you count your sheep. ____ O'er the

bad men al - ways schem - ing Who will help you count your sheep. ____ O'er the

bad men al - ways schem - ing Who will help you count your sheep. ____ O'er the

bad men al - ways schem - ing Who will help you count your sheep, your sheep. O'er the

3 3

des - ert sands there are hold - up bands Where we keep a watch - ful eye ——— We're with

des - ert sands there are hold - up bands Where we keep a watch - ful eye ——— We're with

des - ert sands there are hold - up bands Where we keep a watch - ful eye ——— We're with

des - ert sands there are hold - up bands Where we keep a watch - ful eye, a watch-ful eye. We're with

two - gun men 'til we meet a - gain, When we kiss our gals good - bye. ——— We're

two - gun men 'til we meet a - gain, When we kiss our gals good - bye. ——— We're

two - gun men 'til we meet a - gain, When we kiss our gals good - bye. ——— We're

two - gun men 'til we meet a - gain, When we kiss our gals good - bye. ——— We're

REFRAIN.

all pals to - geth - er, Com - rades, birds of a

feath - er. Root-in' pals, toot-in' pals, scoot-in' pals, shoot - in' pals, In rain or

sun - shine. We stand for Law here

That's what we're for, here; And when we're a-bout You'll hear them shout; You'd

bet-ter look out, For the Lone Star Rang - ers, Tex - as way.

After Trailers have closed in.

ENSEMBLE.

You're in the Arm - y now — You're in the Arm - y now — And you'll

pp

nev-er get rich on the sal - a - ry which You get from the Arm - y now.

SOLO TENOR.

SOLO BASS.

All the girls are wild flow'rs. All the boys are like the bum - ble bee.

Orch: Tacet.

ENSEMBLE.

Spoon - ing through the night hours,

mf

rall.

a tempo

You'll find them carv - ing their names up - on the trees. We're

rall.

f *a tempo*

REFRAIN.

all pals to - geth - er, Com - rades, birds of a

feath - er. Root - in' pals, toot - in' pals, scoot - in' pals, shoot - in' pals, In rain or

sun - shine. We stand for Law here;

That's what we're for, here;—And when we're a - bout You'll hear them shout; You'd

bet-ter look out, For the Lone Star Rang - ers, Tex - as way.

8va.....loco

Repeat Refrain for Change of Scene.

No. 10. SONG—"SPANISH SHAWL." (Beneath The Silken Shawl.)

(CARMEN and SERENADERS.)

Andante moderato.

REFRAIN.
CARMEN.

(As Trailers open.)

And have you room for

mf

p

me Be-neath your silk-en shawl? Would you like com-pa - ny

My lit-tle sun-kissed doll? And what is your ob - jec - tion

To moon-light and the palms? You're wrapped in my af - fec - tion,

So wrap me in your arms. And what could be so fair, With you so close to

me? Oh what a hap-py pair. Ah! what a world 'twould

be. So if you real-ly care I'm at your beck and call,

If you have room for me be-neath your silk-en shawl.

VERSE
BOYS.

Maid-en so fair, with flash-ing eyes, Stray if you dare 'neath mid-night skies

mf

May-be you'll smile up-on Some luck-y Don Ju-an woo - - ing.

GIRLS.

Could we re-ply straight from the heart You'd won-der why; made a late start

(Front Cloth
taken away here.)

REFRAIN. (OMNES)

It is-n't wrong to do what we long to do; Love and coo. ____ And have you room for

me ___ Be-neath your silk-en shawl? ___ Would you like com-pa -

- ny ___ My lit-tle sun-kissed doll? ___ And what is your ob -

- jec - tion ___ To moon-light and the palms? ___ You're wrapped in my af -

- fec - tion, ___ So wrap me in your arms. ___ And what could be so

fair, With you so close to me? Oh, what a hap - py

pair. Ah! what a world 'twould be. So if you real - ly

(Shawl Curtain taken away here.)

care I'm at your beck and call, If you have room for

me Be-neath your silk - en shawl.

Allegro.
Trumpet Solo.

f *attacca*

№11. DANCE AND CHORUS—"THE CHARRA DANCE."

Allegro.

f

tr

GIRLS.

A shawl of red ___ Would mean your life is a - flame; ___ A

mf

shawl of white ___ will mean your love is tame. ___ In Mex-i - co, ___ In

fz *fz*

Mex - i - co, ___ A maid-en's shawl ___ Will tell you all.

fz *f*

BOYS.

In days of old ___ When love was

mf

free as the air, ___ Brave and bold ___ When men would do and dare. ___

___ For love and a maid ___ Nev - er a - fraid, ___ For

love of a maid, There a man would die. ___

ff

GIRLS.

Tra - la - la - la ___ They strummed a sweet gui - tar. ___ Tra - la - la ___

mf

___ They strummed a sweet gui - tar. ___ Mex - i - co, ___ we loved you

in the days of old: Vi - va! Vi - va! We are Cas - til - ians.

BOYS.

Here's to the great Cor - tez, The great Cor -

Trumpet.

f

mf

-tez, The great Cor-tez, Who came to rule this land of Mex-i-co, In the long a-

GIRLS. Ah!

BOYS.

-go. Here's to the great Cor-tez, The great Cor-tez, The great Cor-tez, Who came to

rule this land of Mex-i-co, In the long a-go.

f

mf

mp

OMNES.

Tra - la - la Tra - la - la - la - la - la Tra -

f

- la - la Tra - la - la - la - la - la.

GIRLS. Ah!

BOYS. Here's to the great Cor - tez, The great Cor - tez, The great Cor - tez, Who came to

rule this land of Mex - i - co, In the long a - go. go.

8va..... loco

loco

1

2

3

ff

fz

Nº 12. SONG AND DANCE– "THE KINKAJOU."

(DOLLY and GIRLS.)

(CARMEN)

cue– "Isn't she cute?"

Allegro vivo.

ENTRANCE OF GIRLS.

Moderato e marcato.

It came a - cross the Tex - a - co - la, It drift - ed on the

pp

air. And now it's on your ra - di - o - la,

L.H.

You'll hear it ev - 'ry - where. As you dance a - bout,

fz

You will try— it out; As you learn, you'll shout, Yo! To - bac - co!

It makes a Strut-ter of a Stroll - er, You'll nev-er have a care. Se-nor,

REFRAIN.

grazioso.

When you do the Kink - a - jou, You'll dance be-fore you

p–mf

think you do, You clown a-round, you're feel - ing, Oh, so laz - y, 'Fore you know you're

shout - ing "Whoops-a-dais - y." First you feel a kink or two, But here's the kick for

you, ____ Your one de - sire is to ac - quire, Each

move - ment of this dain-ty dance, 'twill thrill ____ you through, ____ Oh! I

know it will en-trance you, When you do the Kink-a - jou. Se - nor -jou. ____

8va

L.H.

1 2

(Segue Dance)

Quicker.

DANCE.

mf

3

3

3

3

ff

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No 13. SONG– "YOU'RE ALWAYS IN MY ARMS."

(RITA.)

(RITA)
cue= "A song I composed myself."

Valse moderato.

I knew you'd come some hap - py day, I knew we'd meet, I knew you'd love me a while, then leave me.
Oh! how I thrilled at your ca - ress, Each thrill a sigh, Lin - ger - ing there with your arms a - round me.

mf *p*

I knew you'd come a - long my way. Make dreams com - plete, I knew you would - n't be mine for long.
Your smile, with all its ten - der - ness, Say - ing "Good - bye." You meant for ev - er, and I, a day.

Oh! why give me one ray of Now I'm in love with a

hap - py - ness, ——— On - ly to leave me so lone - - ly?
mem - o - ry, ——— Near - est, and al - ways my dear - - est.

REFRAIN.

You're al - ways in my arms, But on - ly in my dreams, In dreams you're al - ways

mf

near, sweet - heart; ——— We're al - ways 'neath the palms, so

hap - py then it seems, So near and yet so far a - part. ———

— If I could on - ly hold you real - - ly,

Tell you all my love sin - cere - - ly, How I a - dore your
I'd love to think of

charms, You're al - ways in my arms, In dreams, but on - ly in my
schemes, To take you out of dreams, And wake to find you in my

1 dreams. 2 You're arms.

D.S.

No14. DUET- "IF YOU'RE IN LOVE, YOU'LL WALTZ."

(RITA and JIM.)

(JIM)
cue: But why - Waltz?

Valse moderato.

RITA.

If you're in love you'll waltz ___ To waltz is but to

mf *p*

dream ___ For there's a sim - ple charm ___ That holds you arm in

JIM.

arm ___ A pair of smil - ing eyes ___ That love and sym - pa -

rit. *ten* *a tempo*

- thise ___ You'll laugh, and you'll for - get your faults If

JIM.

RITA.

ten *rit.* *l.h.* *a tempo*

JIM.

you're in love, you'll waltz ——— Noth-ing more al - lur - ing — Noth-ing so as-

mf

RITA. JIM.

- sur - ing — Held in grip di - vine ——— Like a sip of wine ——— Mo-ments so en -

- tranc - ing — You're in clouds a - bove ——— You won't know you're danc - ing — It's a waltz of

RITA.

rit.

love ——— While heart to heart, we'll tell life's sweet - est sto - ry If

rit.

RITA. *a tempo*

you're in love, you'll waltz ___ To waltz is but to dream ___ For

JIM. *a tempo*

Hold me in your arms Hold me in your arms For

a tempo

there's a sim - ple charm ___ That holds you arm in arm ___ A

there's a sim - ple charm ___ That holds you arm in arm ___ A

pair of smil - ing eyes ___ That love and sym - pa - thise ___ You'll

pair of smil - ing eyes ___ That love and sym - pa - thise ___ You'll

rit. *ten* *a tempo*

laugh, and you'll for - get your faults If you're in love, you'll waltz ___ (*EXIT.*)

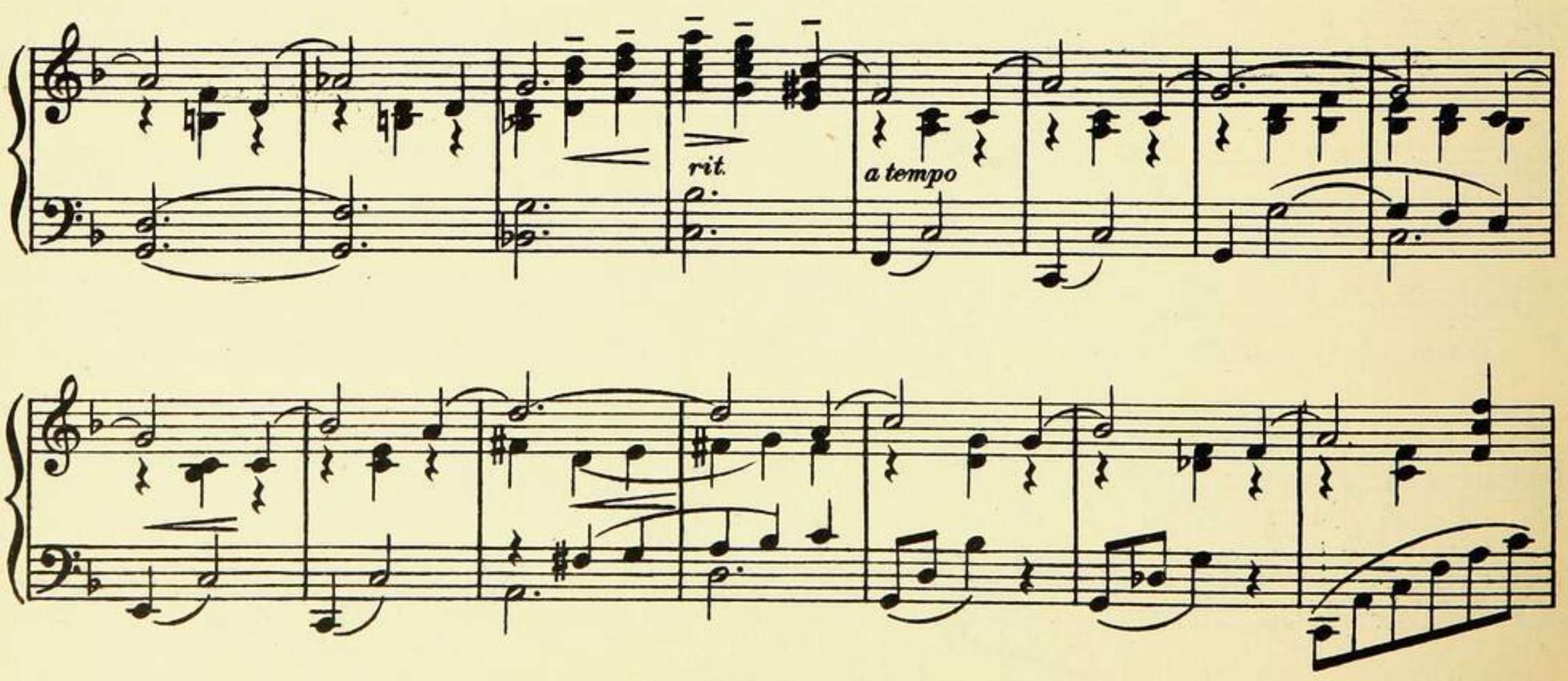
rit. *ten* *a tempo*

laugh, and you'll for - get your faults If you're in love, you'll waltz ___

ten *l.h.* *a tempo*

rit.

Nº 15. DANCE– "MOONLIGHT BALLET."



L.H.

rit.

a tempo

mf

rit

Slow

a tempo

rit.

a tempo

L.H.

Slow

1

2

rit.

a tempo

rit.

a tempo

rall.

a tempo

Slow.

a tempo

rit.

a tempo

L.H.

Slow

rit.

a tempo

rit.

a tempo

rall.

a tempo

rall.

(RITA and JIM re-enter here, singing Refrain.)

a tempo

rit.

a tempo

L.H.

Slow

They stop singing here.

a tempo

L.H.

rall.

GIRLS Exit, while RITA and JIM exit singing these 4 bars.

No 16. SONG:- "OUT ON THE LOOSE".

(CHICK and GIRLS)

(CHICK)

cue= "I won't go home."

Moderato.

pp

cresc. *poco* *a* *poco*

(CHICK.) Ask me how I got this way,
(GIRLS.) Lit - tle chap with big i - deas,

p

Who or what's the hol - i - day. I'm just a wild - bird set free;
You've been hid - ing all these years. We're with you wher - e'er you go;

Tan-gled up with mar - riage ties, Been through all that
We will nev - er tire out, As you flit and

ex - er - cise, Now it's sin - - gle cars for me.
fly a - bout, You're the sweet - est thing we know.

Have I been a chump? yea
CHICK. While I have the spring of

ve - ri - ly, Now just watch me jump, oh! mer - ri - ly.
youth in me, I will dance and sing, yours truth-ful - ly. I'm

REFRAIN.

out on the loose to - night, Wild as the deuce

p-f

to - night, If I look pop - eyed,

I can ex - plain, — Just got a - way — from the ball and the chain.

— I'll need no ex - cuse — to - night, — I'm

go - ing to do — things right, — I've a few oats to

sow, I don't care where they grow, I'm out on the loose — to

1 - night. 2 I'm - night.

f 8va... D.S.

Repeat Refrain for Dance after 2nd Verse.

Moderato.

Entrance of GONZALES *with* OFFICERS.

ESTEBAN.

(ESTEBAN)

cue = "Just there at that gate."

To - night, a let - ter I

mf

p

OFFICERS.

write to Cap - tain Jim, De - liv - er to him that Ri - ta may see. Si, si, Sen - or.

f

ESTEBAN.

— Si, si, Sen - or. It is best him out of the way. You know the rest, have no de -

p

OFFICERS.

rit.

- lay. Si, si, Sen - or. Si, si, Sen - or.

f

rit.

Broadly.
RITA.

Lento.
ESTEBAN.

Stop! if you will, do you mean to— Sen - or - i - ta.

mf Broadly.

Lento.

rapide.

Tempo Iº
OFFICERS.

RITA.

When a Mex - i - ca - no hate, There is nev-er such thing as wait. Be-lieve it, I can't,

mf

OFFICERS.

— no, no, I shan't. When we prove be - fore your eyes, You've been a

ESTEBAN.

rit

fool, the tool of spies. If he should read the note and go, will you be - lieve it? Yes or

rit.

Moderato.

RITA.

ESTEBAN.

no! I must be - lieve you then.— (*Spoken*) Go— get your rifles

fz *mp*

and wait out there; When the Gringo comes through the gate— Shoot to

kill. Bah! Adios, Senorita. A fool had a dream By the riv - er of

Valse moderato.

RITA.

p

dreams, And she sighed for her lov-er to call her. A ro-mance of—

palms, Of fai - ry tale charms, And two man - ly arms to en - thrall

Quicker.

her. But the man played a game that the maid could-n't see. (*Spoken*) He's a very smart man.

Quicker. *slower* *a tempo*

Slow.

Damn fool! That's me!

fz *mf*

Moderato.

JIM (*Off stage.*)

Ri - - - - - o Ri - ta —— Life is sweet - er

pp

Tempo di Valse.

Enters.

JIM.

Ri - ta, when you are near. —— (*Spoken*) Hello, Rita — I've been looking

pp

RITA. JIM.

all over the garden for you. Oh, Jim, I can trust you, always, can't I? Always; Why do you ask me that?

RITA. JIM.

Yes, I do believe you; your eyes seem so true when they look into mine. A pair of smil - ing eyes, —— That

ten.

love and sym - pa - thise. —— You'll laugh and you'll for - get your faults If

ten.

rit.

l.h.

a tempo

SERVANT. JIM. SERVANT.

you're in love you'll waltz. Here is a letter, Senor. A letter for me? Si, Senor—a

a tempo *pp*

RITA. JIM.

man bring it from the Inn. Jeem, you are taking me in to supper, aren't you? I'm afraid I can't dear, I have got

ten *rit.* *l.h.*

Andante moderato.

RITA. JIM. RITA. JIM.

to go. Go? you mean leave here now? Yes. Why? I can't say why. But for now, good-

f 8 8 8

RITA. *ten.*

-bye. Why? I'll tell you why— Be-

ten. *mf*

Allegro.

OMNES.

JIM.
(*Spoken*) RITA.

-cause Mis-ter Rang-er, you're a cheat— a spy! A spy— a Rang-er— a cheat—a spy! What? I

f

mf

Spoken

know who you are; what you came for, too. You're not here for me, But through me, the Kinkajou!

OMNES

The

f

Slow.
RITA.

Allegro.

Kink-a-jou! A spy! a Rang-er! a cheat! a spy! Lis-ten to me! Are

mf

OMNES.

we to let Grin-go steal in here to spy? No! a Grin-go,

ff

No! No! Car-am-ba, No!

Slow.

RITA and CHORUS.

Go, go for what may a-wait you, Go, go,

f

RITA. *accel.*

go for {I hate / she hates} you. Just as I cared for you so Just so I hate you now

accel.

Moderato.

RITA.

go. Nev-er men-tion my name. It's the end of your game.

JIM.

Ri - ta! Ri - ta!

Moderato.

JIM.

All I can say is, you're mad! — All of my heart's love you've had. — You'll have your way and I'll not ask why. Good - bye! —

RITA (*spoken*)
"Stop! Wait! Not through that gate."

Slow.

ff *mf*

Vivace.

ff

ESTEBAN. (*Spoken*) So, Senorita, you have declare yourself. You love him, eh?

RITA.
No! I hate him–I hate him!

Allegro.

pp

Moderato.

RITA.

'Twas there, be - neath the palms we met, and we knew___ A dream with

mf

ten.

all its charms came true, And now it's end-ed. Ri - - - - o

JIM *(Off stage.)*

ten.

pp

Ri - ta,___ Sen-or - i - ta, good-bye dear heart.___

OMNES.

This is the Riv - er___ Song of my dreams.___

___ This is the Riv - er___ Song of my dreams.___

f

ffz

END OF ACT I.

Act II.

No 18. OPENING DANCE.

(ENSEMBLE.)

GENERAL DANCE.

Moderato.

f

segue.

No 19. DANCING CHORUS- "YO HO AND A BOTTLE OF RUM."

PIRATE NUMBER.

(DANCING GIRLS.)

Steady tempo.

ff

MEN.

Yo ho and a bot - tle o' rum, Yo ho and a bot - tle o' rum.

mf

Yo ho and a bot - tle o' rum, For a bot - tle o' rum and a dame.

GIRLS.

Hey, hey, get out of the way we're sleep - ing all day get - ting o - ver a jag

Hey, hey, get out of the way or we'll see that you're dropped with a shot in a bag.

Out of the sight of us, you pick a fight with us, You'll have your - self to

thank — Left, right, left, right, we'll see that you walk the plank.—

For a pi - rate must be tough If he's made of the prop - er stuff The

on - ly shell that makes him yell is the scent of a pow - der puff

Why does a pi - rate go out to sea? There's few who can ex - plain— And

what does he see there to seize at sea, At sea on the Span - ish Main?— Why

un-der the sun when he goes on a bum, does he Pick out that ter-ri-ble life — He will

give you the tip why he's out on the slip: He's a-fraid to go home to his wife.

ff

ENSEMBLE.

Yo ho and a bot-tle o' rum, Yo ho and a bot-tle o' rum.

f

Yo ho and a bot-tle o' rum, For a bot-tle o' rum and a dame.

f

HORNPIPE.

mf

segue

No 20 DANCE- "THE BLACK AND WHITE BALLET."

(DANCING GIRLS.)

Moderato.

f

mf – f

fz

fz

repeat ad libitum.

1

2

fz *fz*

segue

No 21. ENSEMBLE CHORUS.- "COME TAKE A TRIP."

Moderato.

f

mf-f

Come take a trip off from the land Here

on our ship "Club Es - te - ban." This is a cock - tail, a

dain - ty Hors d'oeuvre. Wait un - til mid - night and see what we'll serve.

— We're an-chored here, ev-'ry-thing's fine— Here

you may spend eve-nings di-vine— Wine flows a-long where there's

laugh-ter and song— Just o-ver the bound-'ry line.

o-ver the bound-'ry line.

No. 22. DUET.- "I CAN SPEAK ESPAGNOL."

(DOLLY and LOVETT.)

(DOLLY)
cue= "Yo! Yo! Mucho! Mucho!"

Valse moderato.

DOLLY.

When I left old U. S. A. I had - n't much to say. I was as dumb as a dumb - bell. I come from O - ma - ha,

LOVETT.

I was called to the bar, That's where I learnt to drink rum well. Lost in a hos - tile land, I could - n't un - der - stand, They could not sav - vy our lin - go

DOLLY.

LOVETT.

DOLLY. LOVETT.

I made a move or two, right then they knew They're the same the world o-ver, by jin-go.

REFRAIN.
BOTH.

Now we speak, tra-la-la-la-la, Es-pagn-ol, Es-pagn-ol In the land of the grand Gor-gon-zo-la

mf

LOVETT. BOTH.

As smart as they come with the chil-i bum bum, We can dance like the

LOVETT.

na-tive Gon-do-la We love their La Pa-lo-ma We make the fan

DOLLY. BOTH.

fan And we shake the can can We're wild a-bout Mex-i-can life.

PATTER.

LOVETT. DOLLY.

Grand-a la poh-poh si, May-be I might.

f *p*

LOVETT. DOLLY. LOVETT.

Am-or-ous wai-ki-ki, Nix not to-night. Wan-da-ha car a mi, You said you

DOLLY. LOVETT. DOLLY. LOVETT

would. Dar-gah Mit lar-ger und schnitz-el, dot's good. Sap-po mi daer-son, You

DOLLY.

know what that means I start-ed flirt-ing when I was six-teen Quar-ter-loin

LOVETT. BOTH.

ta-ble d'ôte, Ag-i la pense. She knows her on-ions and I've got good sense. In the

mf

𝄋 REFRAIN.

land, tra - la - la - la - la, of the Cac - tus and Gar - lic, They treat us with great ad - mir -

DOLLY LOVETT. DOLLY

- a - tion ___ They dance round their ri - fles And smack tops of tri - fles, They

LOVETT.

sing ___ Ooh la - la - la - la - la - la, That's Mex - i - ca - no for

nobs on ___ When they say si, si, I think they mean me, But I'm not that

kind of a boy.

ad lib.

Play from 𝄋 twice for dance omitting ad lib.

Fine. *f*

1st ENCORE.

Valse moderato.

f

BOTH.

Now we

f

mf

speak, tra-la-la-la-la, Es-pagn-ol, Es-pagn-ol In the land of the grand Gor-gon-zo-la

— As smart as they come with the chil-i bum bum, We can dance like the

na-tive Gon-do-la We love their La Pa-lo-ma We make the fan

fan And we shake the can can We're wild a - bout Mex - i - can life.

DANCE.

2nd ENCORE.

(BULL FIGHT MUSIC.)

Valse moderato.

f

f

8 8 8 8

3

After 3rd time go to ⊕

1.2.&3.

4.

No. 23. AIR– "ROSES."

(JIM and RITA.)

(RITA)
cue= "The Rio Grande must always flow between us and separate us."

Slow.

JIM.

But what of our ros - es? Ros - es I've nev - er

mf

RITA.

seen. A chap - ter dis - clos - es, With the riv - er be -

- tween.

Nº 24. SONG– "FOLLOWING THE SUN AROUND."

(JIM.)

(CARMEN)

cue = "That is what I hate; to be alone."

Moderato.

mf

I wan - der a - long—

p

Un - der a cloud - y sky,—— Al - ways in wrong,

Wrong, and I don't know why.—— Nev - er have an - y - thing

hap - pen The way I'd choose, May - be we all— have dreams That we hate to

lose But deep down in my heart I won't say good - bye.

To hold that glimpse Of heav - en on earth, I'll al - ways try.

L.H.

REFRAIN.

I'll spend my days Chas - ing af - ter sun - shine, Some day one ray

mf

may steal through. Can't change my ways, Al - ways hop - ing

some time Some-one else may learn To care as I do. There's

on-ly one be-neath the sun That I've ev-er found, If she would smile on

me a-while, 'Twould change things all a-round; Un-til then, I'll spend my days

Chas-ing af-ter sun-shine, Fol-low-ing the sun a-round.

No 25. REPRISE– "YOU'RE ALWAYS IN MY ARMS."

(RITA.)

(RITA)

cue= "You think I not good Spanish girl, eh? I show you."

Valse moderato.

You're al - ways in my arms, But on - ly in my dreams, In dreams you're al - ways near, sweet - heart; We're al - ways 'neath the palms, so hap - py then it seems, So near and yet so far a - part. If

I could on - ly hold you real - ly,

Tell you all my love sin - cere - ly, How

I a - dore your charms, You're al - ways in my arms, In

dreams, but on - ly in my dreams.

(*Repeat* ***pp*** *till* JIM *enters*)

No 26. REPRISE – "THE BEST LITTLE LOVER IN TOWN."

(LOVETT.)

(LOVETT)

cue = "I don't want to boast, but I'm the best little lover in Town."

Moderato.

Who is the best lit - tle lov - er in Town?

Just look me up when there's no - one a - round, Here in a crowd

I seem trag - ic; But, oh! you'll be proud of my

par - lour mag - ic. I nev - er rest, Oh! I can't set - tle down,

— With all the af - fairs that I've found. For I'm

bus - y all day giv - ing sam - ples a - way, The best lit - tle lov -

- er in Town, The best lit - tle lov - er in

1 (Repeat for dialogue.) 2

Town. Town.

Repeat pp for dialogue, and die away.

Nº 27 REPRISE–"RIO RITA".

(JIM.)

(McGINN)
cue = "You must be a very happy man."

Moderato.

pp Play during dialogue.

JIM.

All I

mf

ask from a-bove — Is one day Your lips will say "I love you."

rit.

rit.

JIM.
a tempo.

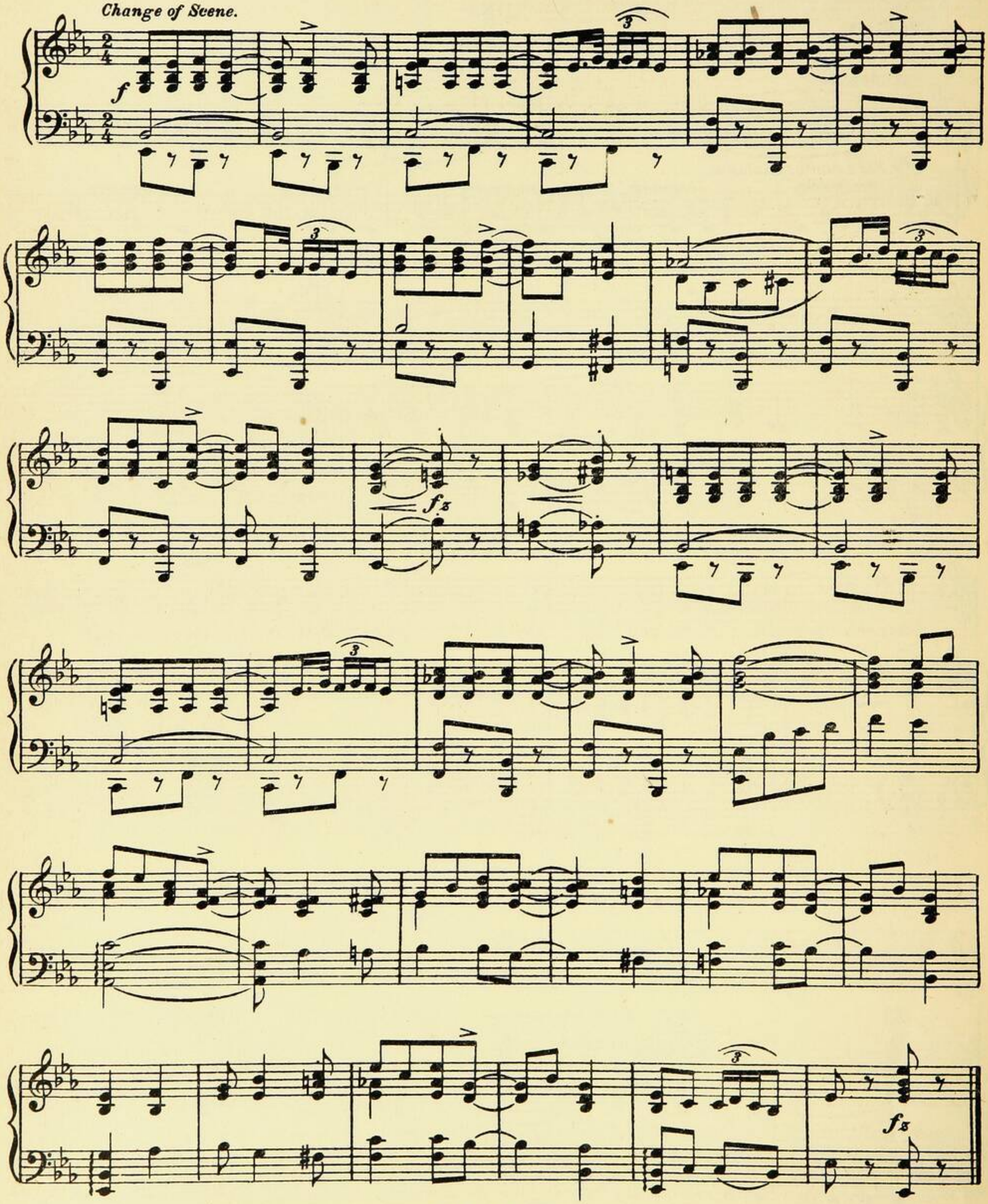
Ri - - - - o Ri - ta, —— Sen-or- i - ta, Here is my heart.

a tempo.

mf

No 28 "INCIDENTAL MUSIC."

Change of Scene.



No 29. REPRISE– "FOLLOWING THE SUN AROUND."

(KATIE.)

(CHICK)

cue = "Starting with her Income."

Moderato.

I'll spend my nights Chas - ing af - ter sun - shine,

How I love my moun - tain dew.

Must have my rights, Morn - ing, night, or moon - time,

I must have my lit - tle tod - dy or two. It's

nat - 'ral that the things we want are real hard to get. They

made our coun - try dry, but my! they made our cit - ies twice as wet.

I'll spend my nights Chas - ing af - ter moon - shine,

Fol - low - ing the Vans a - round.

(Repeat ad libitum.)

Nº 30. FINALE ACT II.

"WEDDING SCENE." (ENSEMBLE.)

Moderato.

ff

Marcia.

ENSEMBLE.

I'll spend my days Chas - ing af - ter

f

sun - shine, Some day one ray may steal through.

Can't change my ways, Al-ways hop-ing some time Some-one else may

learn To care as I do. There's on - ly one be - neath the sun That

I've ev - er found, If she would smile on me a - while, 'Twould change things all a -

-round; Un - til then, I'll spend my days Chas - ing af - ter

Tempo di Marcia.

sun - shine, Fol - low - ing the sun a - round. We're

f

all pals to - geth - er,

Com - rades, Birds of a feath - er.

Root - in' pals, toot - in' pals, scoot - in' pals, shoot - in' pals,

In rain or sun - shine. We

stand for Law here; That's what we're

for here; And when we're a - bout, You'll hear them shout; You'd

bet - ter look out for the Lone Star Rang - ers, Tex - as

8va

way! All night long we'll be

Vivo.

fz f

sing - ing this song, Are you there? Are you

there? All night long we'll be

sing - ing this song, Are you there? Are you-?

rit.

rit.

Slow.

Ri - - o Ri - ta, life is

mf Chimes in Orchestra.

sweet - er, Ri - ta, when you are near,

Ri - - o Ri - ta, Se - nor -

- i - ta, Here is my heart.

GIRLS

This is the riv - er, Song of my dreams.

MEN

This is the riv - er, Song of my dreams.

f *ff* *mf* *ffz*

END OF ACT II.

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